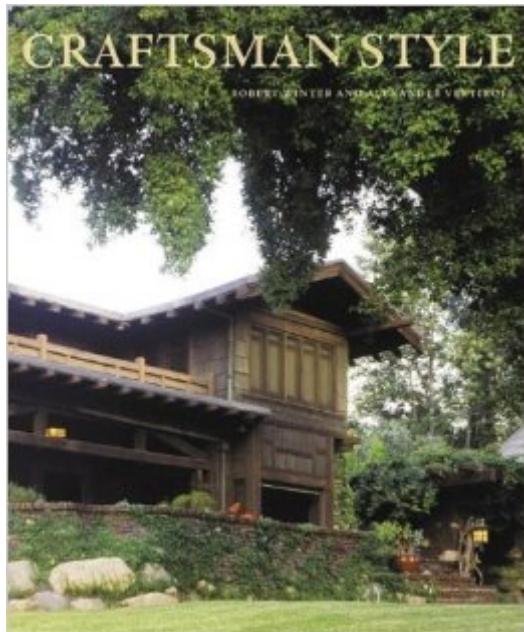


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Craftsman Style



Synopsis

The Arts and Crafts movement arose in England in the late nineteenth century as an impassioned cry against the evils of the Industrial Revolution. Proponents such as William Morris urged an outright revolt against mass-produced, shoddy goods and a return to the honest handcraftsmanship of earlier ages. His American disciple, a furniture maker named Gustav Stickley, spread these ideals across the country through his magazine, *The Craftsman* (1901-16). This publication lent its name to the American movement and the building style it spawned - more rugged than its British counterparts, in keeping with the lingering American frontier ethos. Long identified with California, today Craftsman-style structures can be found as far east as New York State and Rhode Island. Intricate woodwork gives them the look of timeless handcraftsmanship, and rustic materials tie them to the earth. Exposed beams, rafter tails, and braces turn construction details into built-in ornament. Broad sloping roofs with shady overhangs signify the very idea of shelter. Stone-covered foundations and posts announce their link to nature. Generous porches blur the lines between indoors and out. Behind each element lies a hint of a craftsman plying his art. As Robert Winter notes in the book, a range of American Craftsman styles evolved from the Arts and Crafts movement and the Shingle Style popular in New England. Although the rambling Shingle Style was adopted for the mansions of the rich, Craftsman became the term of choice for more modest homes: bungalows as well as larger rustic houses. Craftsman Style explores the many permutations of the Craftsman style in houses and other building types, including recent examples of work that continues the principles espoused by Morris, Stickley, and the Greene brothers. Each of the approximately twenty-five to thirty profiles is illustrated by a half dozen or more rich full-color photographs (outside and in) specially commissioned for the book.

Book Information

Hardcover: 240 pages

Publisher: Harry N. Abrams (June 1, 2004)

Language: English

ISBN-10: 0810943360

ISBN-13: 978-0810943360

Product Dimensions: 9.6 x 1 x 11.5 inches

Shipping Weight: 3.2 pounds

Average Customer Review: 4.5 out of 5 stars See all reviews (4 customer reviews)

Best Sellers Rank: #293,805 in Books (See Top 100 in Books) #19 in Books > Arts &

Customer Reviews

I'm in the middle of converting my house into a neo-Craftsman style house [...] I'm trying really hard to recreate all those wonderful details that you can seemingly only find in the circa 1914 originals. So, whenever a new book with Craftsman in the title (especially picture books) comes out, I'm quick to sneak a peek. So, I jumped all over this book (actually, I got it from the library). Here are my thoughts: If you are looking for a nice coffee table book with very pretty pictures of turn-of-the-century Arts & Craft houses, then look no further. This book has some wonderful stuff from houses featured in other similar books, plus many many houses I have never seen before. But, if you are looking for a book about Craftsman Style houses, you have found the wrong book. Yes, there are some houses that are what most people would call Craftsman. These include the usual Craftsman Farms house, some Green and Green, and the obligatory Bungalows of Pasadena. But, most of the houses in the book are not Craftsman at all, that is if you subscribe the notion that Craftsman houses are houses that were either featured in Gustav Stickley's original Craftsman magazine, or were obviously inspired by one of them. Instead, you'll find some beautiful pictures with a more William Morris type definition of Arts and Crafts. First off, you'll actually find pictures of William Morris' own house (never seen that before!). You will also find wonderful pictures of very gothic looking houses. You'll see marvelous neo-medieval houses. You'll find terrific Tudor revivals. But, you won't find many Craftsman Style houses, which is fine, except for the title of this book.

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